

New Jersey

Language Arts Literacy

Curriculum Framework



Chapter 5

Activities for Language Arts Literacy



ACTIVITIES FOR LANGUAGE ARTS LITERACY

Each of the New Jersey language arts literacy standards is elaborated by a set of progress indicators that identify specifically what students should know and be able to do as they work towards achieving that standard by the end of grades 4, 8, and 12. The activities on the following pages illustrate ways in which teachers guide students toward that proficiency. These activities represent a spectrum of instructional approaches that target a diverse student population and that show a continuum of learning from grades K through 12. Activity clusters for each indicator reflect a spiraling of experiences designed to build upon developmental differences.

The description for each activity assumes that the teacher has already presented the literacy skills necessary for success with the activity through structured lessons that provide direct instruction, modeling, and guided feedback. The descriptions also assume that teachers will use these activities as a means for observing student proficiency, identifying additional instructional needs, and extending student understanding and achievement in the content standards and progress indicators for language arts literacy.

The activities serve as suggestions. They are meant to be adapted to students' instructional needs. We need to approach each suggested activity with the questions, "How can I use this activity with my students? What material am I already using that will lend itself to this activity? What else am I doing to develop student achievement in this indicator?" By using this decision-making process, we make these activities our own.

Each activity is preceded by the letter **(E)**, **(M)**, or **(S)**. These letters correspond to the progress indicator designations: (E) Elementary grades K–4; (M) Middle School grades 5–8; and (S) Secondary level grades 9–12. Although these letters suggest specific instructional levels, the activities themselves may be used with modifications at other levels.

READING

STANDARD 3.4 ALL STUDENTS WILL READ A VARIETY OF MATERIALS AND TEXTS WITH COMPREHENSION AND CRITICAL ANALYSIS.

Descriptive Statement: Reading is a complex process through which readers actively construct meaning and connect with others' ideas. The reading process requires readers to relate prior knowledge and personal experiences to written texts; respond to texts in aesthetic and critical ways; recognize and appreciate print as a cuing system for meaning; and understand words, their variations, and their contexts. Students should recognize that what they hear, speak, write, and view contributes to the content and quality of their reading experiences.

Proficient readers use a repertoire of strategies (including phonics, context clues, and foreshadowing) that enables them to adapt to increasing levels of complexity, and they develop lifelong habits of reading and thinking. A diversity of materials provides students with opportunities to grow intellectually, socially, and emotionally as they consider universal themes, diverse cultures and perspectives, and the common aspects of human existence. The study of literature allows students to return to the materials and reconstruct meaning as they examine their own reading along with the writer's shaping of text and the cultural, historical, and psychological contexts for composing.

CUMULATIVE PROGRESS INDICATORS

1. Use listening, speaking, writing, and viewing to assist with reading.

- (E) Students read a short story. During discussion, volunteers assume the roles of characters. Classmates become reporters and interview the characters to clarify details, feelings, reactions, and story events.
- (E) As part of a unit on early explorers, each student reads a biography of an explorer studied and discussed in class. Later, in a game with a "20 Questions" format, classmates attempt to identify the explorers featured in each biography.
- (E) Students read a selection on animals and their habitats. After completing a section, students pair off to retell what they have read. One partner retells the first half of the selection while the other listens and clarifies or adds information if necessary. For the second half, they switch roles.
- (E) After reading a book or watching a video of the story, each student makes a story glove (graphic organizer) by tracing his or her hand on paper and writing the names of favorite characters on the glove, one character per finger. The student then shares the glove with a partner, using the graphic organizer to retell the story.
- (M) Students compare news reporting in print media and on television. They bring newspapers to class and read several newspaper stories. In small groups, they list the characteristics of newspaper reports. Then they watch television news reports (on tape or at home) and in small groups list characteristics of television news reporting. In a large group, they identify and discuss the similarities and differences between the two types of reporting and the reasons for them.
- (M) Students take turns reading aloud different poems that are available in professional recordings. After each read-aloud, students write their responses in their journals. They then listen to the professional recordings of the work and write responses to that reading. Journal entries are used in subsequent class discussion of their responses to poetry.

- (M) After reading *Treasure Island* aloud in 20-minute segments over several months, the teacher assigns students to script the novel into a play, produce it, and perform it for videotaping. Students then invite other classes to view their tape and participate in a pirate treasure hunt.
- (M) The teacher displays a variety of wordless picture books that students can peruse in order to select one for which they will create some text. Books include those with story lines (e.g., Day's *Good Dog, Carl* books) as well as those with historical photographs or art. After writing text to accompany the pictures, students present their work, along with the original visual material, to the class.
- (S) Each week, students read a short story and then view a television interpretation of it on the NJN series, *Classic Short Stories*. Follow-up activities allow students to explore the way written and visual media can cause different perceptions or opinions in the reader/viewer. Students should maintain a journal in which they note their initial reactions to each story read. This regular practice enables them to track how the viewing may influence their interpretation. For variation, the teacher may choose to have one group watch the television version while the other reads the story in a separate room. Students can then work in these two groups to evaluate the story as they perceived it and compare their evaluations with those of students from the other group.
- (S) As an introduction to the novel, *The Grapes of Wrath*, the teacher shows the class historical photographs of the Dust Bowl in the Midwest during the 1930s (*Smithsonian*, 1989). As the photographs are circulated throughout the class, the students listen to the teacher read aloud the opening chapter of the novel, which paints the scene in words.



- (S) As an introduction to *Things Fall Apart*, students begin with visual interpretation by examining the drawings on the cover of the text. They then make a prediction about the novel based on the cover illustration.
- (S) Students read a book, such as *The Time Machine* or *Dr. Zhivago*, and then watch the film version of the story. The class then discusses the differences between the two versions, addressing such questions as: How did the film maker change elements of the book for dramatic effect? How does visual depiction of a book change the reader's original interpretation?

2. Listen and respond to whole texts.

- (E) Students listen to a chapter from the novel the teacher is currently reading to the class. At the conclusion of the read-aloud, students think about images in their minds. The teacher asks, “Are you thinking about the story only? Are you thinking about something that happened to you that is similar to what happened to the character in the story?” In response journals, students make a double entry under columns headed “What’s in the story” and “What’s in my mind.”
- (E) As part of a unit on weather, students read *Cloudy with a Chance of Meatballs* by Ron and Judi Barrett and *Weather Words and What They Mean* and *Weather Forecasting* by Gail Gibbons. Each day, students listen to forecasts, observe the weather daily, and then complete a chart with information on temperature, wind velocity, barometric readings, and precipitation.
- (E) Adult or student volunteers are invited to class to share books that they find interesting and that they believe children will enjoy. Guests are encouraged to show children the books and tell why they have selected them for the children. While previewing the books with students, the guests ask the children for predictions about the story, its setting, its main character(s), or other elements that will help children engage with the story. After listening to the story, the children are asked to tell a partner about a favorite part of the book, about whether or not predictions were met, and other responses to the story.
- (M) After reading the novel *Hatchet* by Paulsen, *Julie of the Wolves* by George, or another tale of survival, students discuss the characteristics needed to survive in the face of adversity. They then debate the role of intelligence versus luck in surviving an ordeal.
- (M) The teacher selects a text that would appeal to middle school students but is probably too difficult for them to read independently and allots ten minutes each day to read the book aloud to them. Possible selections include *Gulliver’s Travels*, *Oliver Twist*, and *The Martian Chronicles*.
- (M) The teacher or a student prepares a dramatic reading of a famous speech, such as Martin Luther King, Jr.’s “I Have a Dream.” Students are asked to listen to the speech and write a response to it. After a discussion of the historical events that led to the speech, they write a second response.
- (S) Students listen to poet Seamus Heaney read from *The Spirit Level*. After listening to the poem “Postscript,” the teacher provides each student with a copy of the text. She then tells the students, “Choose a single word, phrase, line, or sentence that interests and/or moves you. Copy the selected text at the top of your notebook page and free write for five minutes.”
- (S) Students listen to a short nonfiction selection by an author such as Rachel Carson, Oliver Sachs, or Maya Angelou. While listening, students record salient points. They then read the text themselves to identify important ideas they did not obtain from listening.
- (S) After a discussion of storytelling traditions, the students listen to an oral reading of Mark Twain’s “The Celebrated Jumping Frog of Calaveras County” before reading it on their own. In class discussion, they then analyze how Twain was able to convey an oral tale in writing and achieve a humorous effect. Students then select other passages they think are comical or entertaining to read aloud.



3. Understand that authors write for different purposes, such as persuading, informing, entertaining, and instructing.

- (E) In a fourth-grade class, students identify the different parts of a newspaper, such as mast-head, news articles, advertisements, editorial page, sports columns, weather, feature articles, and television schedule. They discuss the purposes served by each of these sections.
- (E) A teacher prepares an “Anticipation Guide” that contains statements about a topic to be studied. Before they read the selection, students indicate agreement or disagreement with each statement. They reconsider their original responses after reading the text. Where responses changed, students discuss what in the text caused them to change their minds.
- (E) In a third-grade classroom, the teacher reads *The Jolly Postman or Other People’s Letters* by Janet and Allan Ahlberg to the class. After the reading, the children discuss the purpose and format of each of the messages in the book.
- (M) Students read *Across Five Aprils* by Irene Hunt in connection with a study of the Civil War. They also read artifacts of this period, such as letters, diaries, speeches, and other historical documents. Students discuss how each author’s purpose shaped his or her message.
- (M) Students read three accounts of an event (factual, fictional, and *Classic* comic book versions). They analyze each author’s primary purpose for writing and then create a chart identifying the purpose and distinctive features of each version.
- (M) As part of a unit on the American Revolution, students read a factual account of Paul Revere’s role. They then listen to “Paul Revere’s Ride” and discuss the differences in the two authors’ purposes for writing.
- (S) Students read a novel such as *The Chosen* by Chaim Potok or *Lord of the Flies* by William Golding. They discuss how such a novel can influence readers’ ideas and transform behavior.
- (S) Students read one or more newspaper articles dealing with a community or national issue. After discussing and taking notes on the pertinent information, they read an editorial on the same subject. Students then compare how purpose affects the content and style of the information presented in the two types of writing. Afterwards, students may write a letter to the editor, responding to the editorial with their own supported opinions.
- (S) Students create annotated book lists of reading they think their peers will enjoy. The lists from several classes are compiled by the teacher and shared with all students, perhaps as independent or summer reading options.



4. Use reading for different purposes, such as enjoyment, learning, and problem solving.

- (E) Children create a monthly class calendar on which the teacher writes their suggestions for each day's snack-time story or recess game. Children take turns reading this information to the class.
- (E) Each child in a kindergarten or first grade creates a structure out of blocks or clay. The child then dictates a story about the structure to the teacher or a volunteer. Each child practices reading the story to others.
- (E) Upon completing a unit on fairy tales, students prepare to build castles out of Styrofoam™, aluminum foil, etc. To research their castles and structure them authentically, they refer to such books as *Castle* and *See Inside a Cassette*.
- (M) Students create double entries in their logs to use while they read challenging factual texts. Each page of the log is divided in half vertically. On the left, students copy lines or passages they find challenging, puzzling, or significant. On the right, students respond to the material they have copied with questions, comments, or reflections.
- (M) After being read a short nonfiction book on snakes, students decide they want to conduct more research on this topic. Their teacher helps them to do this by first creating a semantic map organizing information given by the students. The teacher puts the word *snakes* at the center of the board and has the students tell her what comes to mind when they see this word. Students' suggestions, which include reptiles, poisonous, garter snakes, dangerous, and deserts, are written on the board. They group the items into categories, including *habitat*, *characteristics*, and *types*. Once the map is finished, the students each select one type of snake to research and identify the categories they will complete for their selection. As part of their research project, each group will create a semantic map with information for each of the categories that elaborates on the type of snake they have researched.
- (M) Every teacher in one school building has DEAR (Drop Everything and Read) time. All students and teachers, as well as other school staff, use the same 15 minutes each day for reading something of their choice. Students do not get assignments on this material, nor are they tested on it.
- (S) Each student identifies an interest that s/he would like to pursue, such as building a computer, buying a used car, improving eating habits. Students use reading as a research tool to gather as much information as they can about features, sources, and costs related to their interest. Each student compiles the information into a booklet titled "All You Need To Know About..." and places the booklet in the school library for circulation.
- (S) Students in one class are conducting a career search. Each student selects one job to research and prepares a report to share with the class. They consult such reference books as the *United States Occupational Outlook Handbook* to determine job description, education requirements, anticipated need, and average salaries.
- (S) A library media specialist familiar with books and authors popular with young people is invited to speak to the class about these books. Students are then asked to select and read a book they think they would enjoy. Later, in an informal class discussion, students share their reactions and recommendations concerning the book.

5. Read independently a variety of literature written by authors of different cultures, ethnicities, genders, and ages.

- (E) The teacher obtains a book containing poetry from around the world. Each day he introduces a new poem by reading it to the children as they wait to go to the cafeteria or playground. The children practice the poem during spare time until they have memorized it. At the end of the year, the children participate in a “Poems From Around the World” festival for the community.
- (E) Students conduct an author’s study of Patricia Polacco. Afterwards, they share what they have learned about different cultures introduced in her stories. For example, students could discuss cultural traditions of egg decorating after sharing the story in *Rechenka’s Eggs*.
- (E) While reading *In the Year of the Boar and Jackie Robinson*, fourth-grade students select picture books about children from other cultures or ethnic groups who have experienced change in their lives. The changes could include moving to the United States or changes that occur as a result of historical events such as wars. The titles, which are preselected by the teacher and library media specialist, include such books as *Baseball Saved Us* and *The Lily Cupboard*. The students are asked to select one or more of these picture books and to think about the similarities and differences between Shirley Temple Wong, the main character in the shared reading text, and the characters in the picture books.
- (M) Students maintain annotated lists of self-selected and teacher-selected works read that represent diverse cultures, time periods, and genres. In scheduled conferences, the teacher and students discuss the books read as well as additional titles to read in different genres and by different authors.
- (M) With the help of the school librarian, small groups of students select a familiar fairy tale or folktale that has multiple versions from different cultures, for example, *Little Red Riding Hood* retold by Marshall, *Lon Po Po* translated and illustrated by Ed Young, and *Red Riding Hood* retold by Beatrice Schenk de Regniers. Each group reads all the versions of the tale and prepares a report discussing the differences among the versions and how each version reflects the culture that produced it.
- (M) Children listen to Native American poems on Wood’s recording, *Many Winters*. They discuss their visions of life on the reservation and support their ideas with details from the poems. They then view photographs of the areas described and discuss the accuracy of their initial impressions.
- (S) From a bibliography of multicultural literature, students select and read a novel that is recognized as authentic in its portrayal of a culture’s mores and customs. They prepare an oral presentation or written report in which they discuss how the reading has enabled them to develop a new appreciation and understanding of that culture.
- (S) Following the study of Homer’s epics, *The Iliad* and *The Odyssey*, the class is divided into groups and sent to the library media center to find out about other famous epics, such as *El Cid*, *The Song of Roland*, *Gilgamesh*, *Ramayana*, *Sundiata*, and *Nibelungenlied*. The groups share their findings with the entire class, and the students discuss the similarities and differences among these epics and epic heroes that represent different cultures.
- (S) As part of the school’s celebration of Multicultural Month, students read a selection from a list of authors representing various ethnic and cultural groups. Students then write a one-page paper sharing their response to the selection. These papers are displayed on a bulletin board where others can read them.

6. Read literally, inferentially, and critically.

- (E) After reading a story or chapter book, students select two characters to compare and contrast. They create a Venn diagram to organize the information given in the story and to draw conclusions about the qualities of the two characters.
- (E) After students read Tomie dePaola's *The Legend of the Bluebonnet* and *The Legend of the Indian Paintbrush*, they create a story map for each legend. Students then discuss how each legend would have changed if a key character had not been in it.
- (E) To enhance critical thinking, students create one of the following responses to literature: (1) They produce Flip-Flap Books, books designed to show the beginning, middle, and end of a particular story using sentences and illustrations. (2) Students construct story mobiles that depict scenes or characters from the book. (3) Students write an additional scene for the story.
- (M) Students use the Question-Answer Relationship Strategy to answer and compose literal questions ("Right There"), inferential questions ("Author & Me" or "Think & Search"), and critical questions ("On My Own") about the content area texts they read.
- (M) From a literature passage or chapter, student groups choose three to four words to define. For each word, they write the line number and page number on which it is found, how it is used (providing the quote), and what they think the word means. Then during reading discussion, students participate in talk about word meanings. Students verify the meaning of the words they chose and, where there is disagreement, consult a dictionary.
- (M) After completing a unit on the history of New Jersey, students speculate on how the history would have changed if one famous person, such as George Washington, William Franklin, or Molly Pitcher, had not spent any time in New Jersey.
- (S) Before reading Ayn Rand's *Anthem*, students discuss some of the characteristics of futuristic novels they already know, such as Lowry's *The Giver* or Orwell's *1984*. They discuss how an author's point of view might be evident in the portrayal of a society and the way in which such works are often concluded. This information serves as a framework for reading *Anthem*.
- (S) Students discuss the concept of loneliness prior to reading Paul Zindel's *The Pigman*. They consider whether young people can be lonely and whether senior citizens are more lonely than others. They reflect on this in discussion and in their response journals. After they read the novel, they revisit their original views and write a second piece in their journals.
- (S) Using William Wordsworth's "My Heart Leaps Up," students investigate how interpretation of the poem changes if it is read from a formalist, structuralist, Marxist, or feminist perspective.



7. Use print concepts in developmentally appropriate ways.

- (E) Using any story the class has read, students examine the organization of text and “white space” on a page. Students are directed to note how text organization changes when there is dialogue.
- (E) Students point to print in a text as their teacher and class read it aloud to establish left-to-right directionality, return sweep, and one-to-one matching. The teacher reminds students that “We say one word for each word we see.”
- (E) Using any big book that has been previously read and enjoyed by the class, the teacher selects one sentence to promote awareness of word order. She writes the sentence on a sentence strip. After showing students how the words on the strip match the words in the original text, she cuts the sentence strip and distributes individual words to students. [Use as many copies of the sentence as necessary to ensure that each child has a word.] The children are invited to find the holders of the other words in the sentence and line up in correct word order.
- (E) After a first-grade class has read and enjoyed a big book version of *Mrs. Wishy Washy*, the children are directed to listen for words that rhyme as the teacher rereads the story. Once words are identified, the teacher invites students one at a time to frame the rhyming words with an index card “window”. Students are directed to point to the part of the word in the frame that rhymes and the letters that make up the rhyming pattern.
- (E) Each week, the teacher introduces students to a new poem that is written on a large laminated chart. After listening to and enjoying several readings of the poem, the class reports its observations about the poem in the following manner: The teacher invites the children one at a time to come up to the poem and tell the class what they have noticed. Punctuation, capital letters, the title, and the structure of the poem are all examples of print conventions that could be discussed, highlighted, and reviewed in a mini-lesson on print conventions.
- (M) When students are given new science textbooks, their language arts or science teacher shows the students print features of their texts that signal things they should notice (e.g., words that are printed in color signal new concepts, italicized words are words they will find in the glossary, bold face words signal new topics). They also note how key sections of the text are spaced on the page.
- (M) Students look at collections of concrete poems and note how the shape of the poem matches the object described. They then create concrete poems of their own.
- (M) Students create a set of criteria for evaluating and selecting magazines to read. These criteria might include print size, proportion of visual to verbal material, quality of journalism, readability, and use of color. Each student reviews three magazines and critiques each one.
- (S) Students learn to identify and differentiate text features, such as the dedication, preface, introduction, epilogue, and afterword.
- (S) After reading a journal article on a given topic, each student selects and reads an additional article listed in the bibliography. Each student then writes a summary of the article and a commentary on the article’s contribution to the shared journal article.
- (S) Students compare and contrast different collections of poetry for organizational pattern, such as chronological order, literary movements, cultures, or themes.

8. Read with comprehension.

- (E) The teacher demonstrates use of self-correction strategies when the meaning of a word or passage is not clear and labels them (e.g., *read on, reread, try an alternate pronunciation, try an alternate word, ask questions, use resources*). She encourages students to use these strategies in subsequent reading experiences.
- (E) The teacher reads William Steig's *Amos and Boris* up to the point where Boris the whale saves Amos the mouse. The whale continues to swim to the Ivory Coast of Africa. The teacher asks the children, "What do you think would happen if Amos and Boris were to meet again?" After students have shared views, the teacher reads the author's ending for the story. For older children, the teacher could ask, "Could the same type of story be told about people instead of a mouse and a whale?" Older students could also turn the tale into a news story giving a full account of the event.
- (E) To help children understand that text has meaning segments, the teacher writes on chart paper a song of several verses that the children know, such as "The Farmer in the Dell." The teacher erases or blocks out the names of the animals or the verbs and invites students to discuss how the meaning is affected. The children then make up new verses or a new song by inserting new words, such as "The lion in the den...."
- (E) After reading a story, students make a collage or draw a particular character based on the author's description. They then share their artwork with the class and explain key features of their art on the basis of the text.
- (M) After reading a content area passage, the teacher and students discuss how they used particular reading strategies for monitoring comprehension, such as rereading, reading with others, self-questioning, scanning, and restating.
- (M) After reading a content area selection, students identify context clues they used to assist them with unfamiliar vocabulary. They locate examples of such clues as synonyms, antonyms, mood and tone clues, and punctuation clues.
- (M) Students in this intermediate class are using reading strategies, monitoring their comprehension, posing questions to clarify their developing thoughts, and relaying personal anecdotes triggered by their reading of the text. Working in pairs, the students read a portion of an assigned text and stop every so often to retell what was just read, discuss strategies they used for reading difficult portions, predict what might happen next, share an experience related to what was read, or pose questions they had while reading.
- (M) Following the reading of a book or chapter, small groups of students create webs of major ideas based on the text. Each student in each group adds to the web using a different colored marker, which enables the teacher to monitor each student's thinking.
- (M) Students read travel brochures and magazines about New Jersey. In small groups, the students plan a one-week trip for someone from out of state, making suggestions for places to visit, places to eat, and places to stay. They create an itinerary that includes travel times and distances between sites. The students then share the itineraries.
- (S) Students compare current newspaper articles about gangs with the gang fights depicted in S. E. Hinton's novel *The Outsiders* or Arthur Laurents' play *West Side Story*. They discuss whether the portrayal in the novel or the play bears any resemblance to the tensions of today.

- (S) Students read two different articles on the same issue or event (e.g., Megan’s Law or the Oklahoma City bombing). They discuss how an author’s content and language can influence a reader’s beliefs and knowledge.
- (S) Students compare and contrast several works they have read on the same theme, such as conformity. They describe the differences in the authors’ viewpoints and explain how the authors used language and events to convey these points of view.
- (S) To extend critical thinking about a text, students reflect on strong characters they have encountered in a novel or play they have read, such as Tennessee Williams’ *The Glass Menagerie*. They are asked to consider the following question: How would each of these characters function in contemporary society?
- (S) After studying excerpts of political satire from *Gulliver’s Travels*, students read satiric editorial cartoons and comics such as “Doonesbury.” They consider how characteristics of satire remain constant over time and across cultures.

9. Use prior knowledge to extend reading ability and comprehension and to link aspects of the text with experiences and people in their own lives.

- (E) Students prepare to read Ezra Jack Keats’ *The Snowy Day* by first sharing their experiences with snowy weather. Then they read the story and compare how the main character’s experiences are similar to or different from experiences they have had.
- (E) After reading Eve Bunting’s book *Wednesday’s Surprise* to a second-grade class, the teacher discusses the value of literacy with the children. They share any knowledge they have on this topic and talk about feelings they would have in a situation like the one depicted in the book. The lesson might end with a discussion of the question, “Why is literacy important to most people?”
- (E) As part of a unit on families, the teacher reads several stories about grandparents, including Anna Grossnickel Hines’ *Grandma Gets Grumpy*, Niki Daly’s *Papa Lucky’s Shadow*, Pat Mora’s *Pablo’s Tree*, Helen Griffith’s *Granddaddy and Janetta*, Karen Ackerman’s *Song and Dance Man*, Joseph Bruchac’s *Fox Song*, and Tomie dePaola’s *Tom*. The children compare the various grandparents in the stories and then compare these characters to their own grandparents.
- (M) Students complete a KWL chart in order to prepare for their reading of Joan Blos’ *A Gathering of Days* or Laura Ingalls Wilder’s *Little House on the Prairie*. The subject for the chart is “The Western Movement,” and the teacher refers students to related programs they might watch on television as well as books they may have read in earlier grades, such as MacLachlan’s *Sarah, Plain and Tall*. They share what they entered in their “What I Know” and “What I Want to Know” sections prior to their reading. After reading, they compare “What I Have Learned” and “What I Still Want to Know” sections and make decisions about where they might be able to locate still-needed information.
- (M) Prior to studying a unit on the role of African Americans in opening up the West, students brainstorm all they know about the topic. As they talk, the teacher creates a web of their suggestions on an overhead transparency that she preserves for future use. Upon completion of the unit, the students and teacher repeat the exercise, but the teacher uses a different colored marker. When she superimposes the post-unit transparency on the pre-unit version, students have tangible evidence of how much they have learned.

- (M) After reading *Where the Red Fern Grows*, students discuss the character traits, motivations, and interdependencies among the main characters. Then students identify someone real or fictional that they would like to introduce to one character in the novel and write a brief explanation of the reasons for their choice.
- (M) After reading McKinley Kantor's "The Man Who Had No Eyes," each student writes a journal entry relating each character to someone the student knows or has met. Specific common traits must be identified.
- (S) Before reading a novel set in a particular period, such as *The Great Gatsby*, the teacher activates the students' prior knowledge by having them brainstorm what they already know about that period (e.g., "The Jazz Age").
- (S) Students discuss what they know about Puritan society in preparation for reading Hawthorne's *The Scarlet Letter*. They draw from material they have studied in history classes and other works of literature they have already read from this period.
- (S) A teacher discusses Shakespearean drama with students following their reading of one of his plays. The discussion revolves around the question: "In what ways is the script of the play a working document for those who perform it?" The teacher works to help students understand that people in each time period will interpret the play in their own way, and that only particular action, in a particular place, before a particular audience gives the play its life.



10. Identify passages in the text that support their point of view.

- (E) In a discussion following a read-aloud, students comment on the adequacy of a character's response to a problem. They are asked to identify the part of the text that directly supports their comments.
- (E) Students research the question, "What kind of pet is best for a city dweller to own?" They know they will be required to defend their point of view by citing examples from stories they have read as well as information they have heard on television shows and from nonfiction materials they have consulted, such as children's encyclopedias and magazines. Each child has an opportunity to present his or her point of view and to cite evidence that supports it.
- (E) As part of an illustrator study, the teacher invites the children to select their favorite illustrator of children's books. Each child selects a favorite illustrator and defends the selection by sharing one illustration with the class and explaining how it conveys the related information or feelings in the book.
- (M) Children read a story with several main characters, such as Betsy Byars' *Summer of the Swans*. They select one character and write their opinion of that character. They then cite evidence from the story to support their opinion.
- (M) After reading the novel *The Sword in the Stone*, students consider the type of king they think Arthur would be and support their conclusions with evidence from the story. As a follow-up, they might read another account of King Arthur, such as Mark Twain's *A Connecticut Yankee in King Arthur's Court*, to determine whether their predictions are supported in the second text.
- (M) After reading Natalie Babbitt's *Tuck Everlasting*, students decide whether it was a good idea for the author to write a fantasy novel that deals with the topic of death. They cite specific instances from the text that support their point of view.
- (S) Students read several expository pieces on the same topic, such as whether the sale of tobacco should have the same restrictions as those placed on the sale of other harmful drugs. Students work in groups to develop a point of view by examining the arguments that are presented in the various articles. As students present their viewpoints and give reasons, they must cite supporting arguments from the reading material.
- (S) Students are asked to consider whether characters in novels they have read act justifiably (e.g., Huck leaving his father or the researchers using Charlie for their experiments in *Flowers for Algernon*). Students must return to the text to find support for their point of view.
- (S) In a discussion of the relationship between Phineas and Gene in *A Separate Peace*, students consider the several levels on which this novel is a war story. They must cite evidence from the story to support their answers.
- (S) In pairs, students quote and/or paraphrase textual evidence to explain their understanding of the narrator's assessment of walls in Robert Frost's "Mending Wall."

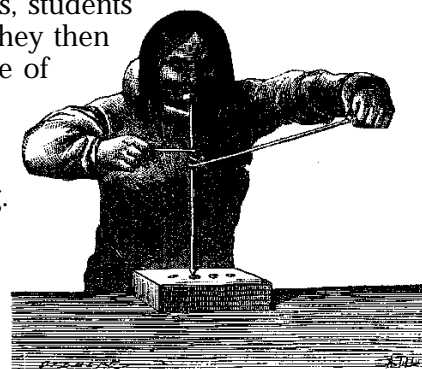


11. Distinguish personal opinions and points of view from those of the author, and distinguish fact from opinion.

- (E) Students reading MacLachlan's *Sarah, Plain and Tall* list Caleb's comments about the likelihood that Sarah will stay with his family and determine which of his comments are based on fact and which are based on opinion. They do the same exercise with other characters in the story.
- (E) After reading *Charlotte's Web*, students make a chart listing the characters' names and opinions of Wilbur. Students then discuss which opinion most closely matches that of the author.
- (E) Students view a PBS children's program, such as *Arthur* or *Sesame Street*, and report orally on the lessons conveyed in the program. Students then discuss their viewing experience, addressing the following questions: "How do they know what the program was teaching them?" "How was the lesson taught?" "What parts of the lesson were based on fact and what parts were based on opinion?" As a follow-up, students compare the viewed lesson with similar lessons in classroom texts and note differences between the two approaches.
- (M) Students read newspaper and magazine articles on a current controversial issue and make a fact-and-opinion chart with factual information on one side and opinions on the other. Based on this chart, students then develop their own opinion of the issue and prepare an oral presentation in which they present their conclusions and include support from their research.
- (M) Students write five statements of fact and five statements of opinion about themselves. They share these with a partner and determine whether each statement meets the criteria for fact or opinion. Then they read a selection and identify the fact and opinion statements in it.
- (M) After the teacher guides students in a discussion of the relationship between a title and the rest of the reading selection, the students read a short essay without its title. They then create two titles, one highlighting the factual information in the essay and the other conveying the author's opinion.
- (S) Students read several short articles, each of which is on the same topic, such as affirmative action or English-only legislation. They identify fact statements and opinion statements in each. They then discuss the types of opinion statements found in each article, such as expert opinion, informed opinion, and uninformed opinion. They use this information to determine their own points of view on this topic.
- (S) Students find a review of a movie or play they have seen or a book they have read. After reading the review, they write an essay either agreeing or disagreeing with the reviewer's opinions, citing specifics from the review and the work.
- (S) After completing a unit of study on a particular author, such as Emerson or Hawthorne, students write essays explaining whether they personally agree or disagree with the philosophies of that author. The essays could be used as a basis for a panel discussion or debate.

12. Demonstrate comprehension through retelling or summarizing ideas and following written directions.

- (E) Students in an elementary class have heard their teacher read aloud the Maurice Phister text, *The Rainbow Fish*. The teacher directs them to retell the narrative using blank cubes. Students individually retell the story by drawing the opening, middle, and closing scenes on the cube's sides, using three sides. On the fourth side, they create a title picture, and on the fifth side they include information about themselves. The sixth side is left blank for viewers' later comments. Students should number the blocks to guide the viewer.
- (E) Upon completion of a story or book, students demonstrate their ability to summarize main events in the plot through a storyboard. This activity may be an independent or group experience. On a large piece of construction paper folded to create six or eight boxes, students summarize and sequence the main events of the story through pictures, captions, or both. Storyboards may also be shared orally with the class.
- (E) After listening to a short but complete text (picture book or short story) read aloud by the teacher, students are asked to retell the story in writing. The teacher will have discussed and explained the retelling strategy so that students know how the strategy works and why it is effective for developing comprehension.
- (E) After students are visited by the fire chief of their town, they retell the important points that were made about fire safety. They then share the reading material given to them by the fire chief. In a follow-up discussion, the class considers whether there are any additional important points that have not yet been mentioned.
- (M) As part of a multicultural celebration, each student obtains a recipe for a favorite food from a family member, writes down the recipe, and follows it to produce a food for the class to share.
- (M) Eighth-grade students create a "Review of the Year" videotape for their parents to view as part of a "moving up" celebration. The first part of the project is for students to summarize the year's major events. Working in small groups, students make decisions about the contents of the tape, which they then present to the class for final selection. In the next phase of the project, students divide into small groups to learn about and prepare for videotaping. Groups might address such topics as script writing, directing, sound and lighting technology, computer graphics, and taping.
- (M) After reading a multicultural book, such as George's *Julie of the Wolves*, students summarize some of the things Miyax (Julie) did to survive and some of the most interesting things they have learned about the Eskimo culture.
- (S) Students read an essay on a topic of current interest, such as "Improving education in urban schools" or "Changes in industry as a result of the global economy." In groups, they then select five sentences from the article that they believe convey important ideas and which, if written as a single paragraph, would summarize the article. Next, they identify five sentences that are particularly difficult, perhaps because they are verbose or because they are metaphorical. Students work together to rewrite the sentences in language that is more like their own. Then in a whole-class discussion, they talk about the thinking processes they used to successfully complete each task and uses of these tasks for studying.



- (S) Students read a narrative poem, such as “The Rime of the Ancient Mariner” by Samuel Taylor Coleridge. They then write a news story accompanied by an appropriate headline to demonstrate their comprehension of the poem.
- (S) Students rewrite a soliloquy or portion of a scene from a Shakespearean play into modern language and read their versions to a small group or to the entire class.

13. Identify elements of a story, such as characters, setting, and sequence of events.

- (E) Students identify the story structure found in Audrey and Donald Wood’s predictable text, *King Bidgood’s in the Bathtub*. Students are able to use this story as a model of problem solving. They may wish to write an alternative text to this story. Examples of alternative text titles could be *King Bidgood’s in his Bed* or *Principal Kelly’s in her Office*.
- (E) Before reading and viewing a story, the teacher reviews the elements of story grammar, including setting, character, goal, problem, and resolution. When the reading/viewing is complete, students and teacher play *Jeopardy*, creating questions and answers based on the text and using setting, character, goal, problem, and resolution as the categories.
- (E) In a study of multicultural legends, the teacher posts a bulletin-board-sized chart of attributes, with key story elements as headings for the chart. As student pairs read various legends, they complete a separate index card detailing information for each element of the attribute chart. Each pair shares its legends and adds its cards to the chart. Class members then compare and contrast legends.
- (E) As part of an author study of Roald Dahl, student groups read a chosen Dahl book. Then the teacher reads aloud *Boy—Tales of Childhood*. Afterwards, she posts a large attribute chart with headings, such as Main Characters, Settings, Problem Solution(s), Theme, and Author’s Style. Together, the teacher and students complete the chart based on the story she has read. Then each group completes a chart for its own chosen Dahl story. Finally, the class shares various aspects of each book, reading aloud favorite passages and comparing and contrasting elements of their books.
- (M) Students rewrite a scene from a novel or play they are reading to illustrate how the outcome might be different if a character behaved in some way that is different from the behavior described in the book. For instance, how might the events have been different if Cassie in Mildred Taylor’s *Roll of Thunder, Hear My Cry* had not rejected the book that had been discarded from the state? Would the other events still make sense?
- (M) Students identify literary characters who are most like themselves. They discuss the value of including realistic characters in novels.
- (M) Students discuss the details of the setting in a novel they have read. They analyze which details contribute most to conveying the mood, the time period, and the location.
- (S) In reading conferences with the teacher, students discuss the major elements of a book they are reading independently. They discuss such questions as the following: What were some of the problems (conflicts) in the story? What made them problems (conflicts)? How does this book compare with others you have read that have a similar theme or conflict? What were some of the turning points in the story? Was this a well-written book? Why or why not?

- (S) Students discuss some unsatisfying resolutions in novels or plays they have read or seen on film. They share their preferred resolutions and discuss why these changes would improve the work. For instance, was it necessary for Steinbeck's *Of Mice and Men* to end with Lennie's death? Would Steinbeck's *The Pearl* have been more satisfying to read if Kino had not cast the pearl back into the sea? They explore the reasons behind authors' decisions for ending literary works the way they do.
- (S) Students compare and contrast two characters in a short story in terms of motivation, relationship to others, and problem-solving strategies. They discuss how these character traits affect our responses to the character.
- (S) Students discuss the degree of complexity of some characters in works they have read, such as the old man in *Old Man and the Sea*, Lady Macbeth in *Macbeth*, or McMurphy in *One Flew Over the Cuckoo's Nest*. They discuss how such complexity can lend interest to a story. Each student then writes a character sketch of one person they know really well. They try to make their descriptions as multidimensional as possible.

14. Identify literary forms, such as fiction, poetry, drama, and nonfiction.

- (E) *The Island of the Skog*, written and illustrated by Steven Kellogg, offers a fictional account of characters fleeing their native land and attempting to settle in a new world. Students use a Comparison/Contrast Box to record the similarities and differences between the experiences that occurred in this fictional journey and accounts of real colonists such as the Pilgrims. Through this exercise, students can study similarities and differences between the genres of fiction and nonfiction.
- (E) Children in a second-grade classroom take responsibility for organizing the classroom library books according to topic, such as animals, famous people, friends, and family. They prepare a list for the class. Each week a different child is responsible for being the librarian who helps others find books in different genres on a given topic and who checks out books to classmates.
- (E) Groups of students are given fairy tales, and each group is asked to rewrite one tale as a play. Later, the groups act out their plays as one group member holds up cards that say *Introduction*, *Rising Action*, *Climax*, *Falling Action*, and *Resolution* at appropriate points in the presentation.
- (M) Students in one classroom are preparing for a trip to New York City. They develop a multi-genre bibliography on the city that will be given to students in other classrooms. The bibliography will include a variety of literary forms, including fiction, poetry, drama, and nonfiction. Students are encouraged to use a wide range of resources, such as the school and public libraries and the Internet.
- (M) As part of a unit on poetry, students learn to identify differences among several poetic forms, such as the lyric, sonnet, ballad, and narrative forms. Each student collects one example of each to share with the class.
- (M) Students discuss the concept of turning point and identify the turning points in several novels and short stories they have read. They share their views on how the story might have changed had the events preceding the turning point been different.

- (S) Students compare works written on the same theme, in different genres. For instance, they read works on the theme of “Youth’s Alienation from Adult Society.” The teacher has a variety of texts that appeal to different students and that accommodate different reading levels. Some students read Shakespeare’s *Hamlet*; others read S .E. Hinton’s *That Was Then, This is Now*; still others select Kin Platt’s *The Boy Who Could Make Himself Disappear*; and a fourth group chooses J. D. Salinger’s *The Catcher in the Rye*. After reading the material, they view the film *Breaking Away* and read related magazine and newspaper articles. As a class, they discuss the different literary forms and how each contributes to the students’ understanding of and thoughts about this theme.
- (S) Students read similar literary genres from different periods, such as a Greek tragedy, a Shakespearean play, and a contemporary drama. Students then discuss some of the similarities and differences in the literary forms.
- (S) Students read news reports, editorials, research reports, and lengthier articles on the same topic, such as workfare or prejudice. Students then compare the kinds of information each form provides and the usefulness of each to different readers.



15. Expand vocabulary using appropriate strategies and techniques, such as word analysis and context clues.

- (E) The teacher guides students in developing their vocabulary by selecting words of interest or importance from a read-aloud. Teacher and students discuss together the etymology, or origin, of the words found in a dictionary. This information may be recorded in students’ notebooks or on charts displayed in the classroom.
- (E) Students use removable notes to flag pages on which they find words they cannot pronounce or do not understand. They write one word and its line number on each note for reference in a vocabulary lesson that follows.
- (E) The teacher reads Judith Viorst’s story, *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, aloud to the children. After listening to the story and enjoying the pictures, the students share “bad day” experiences they have had. Then the teacher selects some compound words from the story and asks whether any of these would be good descriptors for their personal bad days. Together, they note the compound nature of the words and offer other compound words that might also be used as their descriptors.
- (M) While using trade books in an integrated curriculum, students expand their vocabulary by identifying unfamiliar words they think are important. On 3 x 5 index cards, students record each word, the page on which it was found, and their own definition of the word derived through their use of context and structural analysis clues. The students also use the word in an original sentence. During a whole-class meeting, students present these words to the class, record them on a class chart, and verify their definitions.
- (M) Using the *World Book Encyclopedia*, students identify new vocabulary words in an article and define the words with the context clues the encyclopedia provides.
- (M) In a sixth-grade class, the teacher introduces different types of context clues, including comparison, contrast, direct definition, experience clues, punctuation clues, illustrations, and example clues. Students locate unknown words in reading materials and try to figure out the meanings of these by using the context. They identify the type of context clues they have used.

- (M) Students are given a list of vocabulary words taken from a short story that they will be reading. The students sort these words into story grammar categories, such as *character*, *setting*, *actions*, *resolutions*, and *theme*. Working in groups, the students combine their expertise to sort the words into the appropriate categories, referring to a dictionary when they do not know the word. Then, they share rationales for their choices. The students conclude the activity by making a prediction about the story they will be reading.
- (M) Students determine contextually appropriate definitions for multiple-meaning words (steer, patch), homonyms (there, their, they're), synonyms (wide, broad), and antonyms (together, separate).
- (S) Individual students maintain a personal dictionary of new terms encountered through reading, viewing, notetaking, etc. The list could be kept on a personal disk for the purpose of defining, applying, and expanding one's own personal vocabulary through a variety of literacy experiences both in and outside the classroom.
- (S) The teacher makes a transparency and/or multiple copies of an excerpt from Thomas Hardy's *Tess of the D'Urbervilles* for students. Students search for vivid descriptors, repeated colors, contrasting images and patterns in the passage, and changes in Hardy's voice or tone. Alternatively, the teacher could delete (white out) adjectives and ask students to fill in their own words. Then students would compare their word choices with those of the author. In either case, students then discuss what impact these descriptors have on the reader.
- (S) Students collect up to 20 words from each discipline that they need to learn for their content area studies. Over time, these words are listed and defined in the students' learning logs at the rate of five per week.

16. Read and use printed materials and technical manuals from other disciplines, such as science, social studies, mathematics, and applied technology.

- (E) During a multicultural unit, students use several forms of travel documentation as they simulate travel to many different countries: (1) Passports serve as a running record of all countries studied. The children maintain these, filling in the name of the country they are visiting. (2) Stickers representing each country are colored and glued onto student-made mini-suitcases as students reach each destination. (3) Travel journals provide an ongoing account of the trip and include student entries with general information about the countries (such as the capital, continent, language, and special foods) as well as the children's personal observations.
- (E) In order to learn how to use a newspaper to gather information, students explore newspaper contents. Search activities may be geared to a specific or general purpose. The teacher generates a list of information that the students must locate and document. (Example: What is tomorrow's weather forecast for our area? or Locate an article on a professional sport, and write two to three sentences summarizing the article.)
- (E) Students acquire a real or virtual classroom pet. In order to care for it properly, they read pet care manuals, pet food labels, and information about the history of the pet.
- (M) Students read and reread the directions in a technical manual, such as a VCR booklet, a computer manual, or a section of an insurance policy. Working in pairs, students share their understanding of what they read and then rewrite the passage from the technical manual for someone who has difficulty understanding technical writing.

- (M) Students are given a list of vocabulary words from a social studies text and asked to define them. As a vocabulary test, students write each word in a sentence that contains a context clue and relates to the topic being studied.
- (M) Students check their science laboratory manual for instructions on conducting a particular experiment and verify the clarity of the instruction with peers.
- (S) For a “New Millenium” project, students working in small groups research a variety of self-selected topics. Some topics are Foods for the New Millenium, Cars for the New Millenium, Family Life in the New Millenium. Students read a variety of technical materials across disciplines to learn some of the changes that have occurred in these areas in the past ten years as well as changes that are predicted. Resources include the Internet, government agencies, and professional organizations. When the students have finished their research, each group makes a presentation to the class in a format (written and/or visual) they select.
- (S) Students read a technical journal article related to a topic they are studying in science, mathematics, or applied technology and then write a one-page review describing the usefulness of the article in developing their understanding of the topic.
- (S) Students compare two sets of directions for a given task, drawn from such sources as cookbooks or instructional manuals, and write a brief description comparing the clarity of the instructions and the efficiency in completing the task as it is described in each source.

17. Read more than one work by a single author.

- (E) Students are interested in reading multiple texts by the same author. In a class discussion, they begin to identify and make a chart of authors and titles they think other students might enjoy. Authors students identify may include Ezra Jack Keats, Arnold Lobel, Tomie dePaola, Roald Dahl, Patricia Polacco, and Bill Martin.
- (E) Students have read several books by Joanna Cole, including books in the *The Magic School Bus* series and *An Insect's Body*. The children discuss which books might appeal to preschoolers and which could be enjoyed even by adults. They notice the variety of artwork used in the books and differences in the language. They also discuss the blending of fact and fiction in her stories.
- (E) Groups of students take responsibility for surveying and reading works by well-known authors. They then share their reviews of the works with the rest of the class.
- (M) As a follow-up to a unit on poetry, students select a poet from a list prepared by the teacher. They read about the poet's life; select a group of poems; and present to the class the biographical material, an overview of the poetry, and an oral interpretation of a poem that they have prepared.



- (M) After reading Mildred Taylor's *Roll of Thunder, Hear My Cry*, students expressing an interest in reading other books by the same author may enjoy listening to book talks on some of these, including *The Friendship and the Gold Cadillac* and *Let the Circle Be Unbroken*. The teacher provides them with biographical information about the author, the children decide which book they want to read, and the students form literature circles. When the literature circles finish reading their books and the biographical materials, they discuss the stylistic and thematic continuities between the book they read and *Roll of Thunder, Hear My Cry*. Then they formulate hypotheses about aspects of the author's real life that influenced her writing and record their ideas in reading logs that they share with the class.
- (M) Students form groups to read and discuss individual short stories by Edgar Allen Poe, such as "The Cask of Amontillado," "The Gold Bug," and "The Monkey's Paw." Later, they convene as a whole class to discuss common features of Poe's short stories.
- (S) As part of a poetry unit, small groups of students select a poet or songwriter to study, for example, Robert Frost, Emily Dickinson, Countee Cullen, Bob Dylan, or Bruce Springsteen. Each group analyzes several works by its author for recurring themes, stylistic devices, and topics. Then the group prepares a visual and oral presentation on the author to share with the rest of the class.
- (S) Students self-select a story from James Joyce's *The Dubliners*, such as "Grace" or "The Dead," and search for parallel characters, situations, or themes in the first three sections of the author's *Portrait of the Artist as a Young Man*. After reading, researching, and analyzing critics' discussion of the texts, they present the results of their comparisons between the shorter and longer pieces.
- (S) After completing a unit on British Romantic Poets, each student selects a poet to study further. This includes researching the poet's biography and reading additional works not covered in the class curriculum. Students then prepare and present an oral and written presentation that includes an analysis of the additional work of the poet.

18. Begin to identify common aspects of human existence.

- (E) Children have read a number of quality multicultural stories, including Patricia Polacco's *Mrs. Katz and Tush*, Valerie Flourney's *The Patchwork Quilt*, John Steptoe's *Mufaro's Beautiful Daughters*, Paul Goble's *The Girl Who Loved Wild Horses*, Dennis Haseley's *Ghost Catcher*, and Norah Dooley's *Everybody Cooks Rice*. They discuss ways in which the characters' experiences and feelings are similar to their own. They also create a chart to show common elements in these stories, such as feelings about family members, concern for others in the community, and individual fears and dreams.
- (E) After reading several books by an author such as Judy Blume or Beverly Cleary, students discuss the challenges faced by the characters. They then create a chart depicting the common elements of the problems and solutions presented in each story.
- (E) After reading stories about animals, such as *The Ugly Duckling*, *Goldilocks and the Three Bears*, or *The Three Little Pigs*, students compare the situations in the animals' stories with situations in their own human lives.
- (M) Students construct a comparative chart that outlines the Jim Crow Laws and the Nuremberg Laws. This is a prereading activity to be used in the study of a novel based on the Holocaust.
- (M) After reading a novel such as S. E. Hinton's *The Outsiders*, students discuss ways of resolving conflicts with peers and reasons for labeling groups as "insiders" or "outsiders."
- (M) As part of a unit on human respect, students monitor the print media for evidence of people's generosity to each other.
- (S) Students read, analyze, and critique three poems from different authors dealing with mankind or the human condition (e.g., "Mother to Son," "Fire and Ice," and "Caged Bird"). They compare the poets' views on this theme.
- (S) Students discuss themes they have encountered in books that were written during different time periods and/or that they have read at different ages. For instance, both E. B. White's *Charlotte's Web* and Nathaniel Hawthorne's *The Scarlet Letter* exemplify the theme of self-sacrifice. Students then discuss why these themes appear so often and try to identify other themes that have appeared frequently in novels and plays they have read.
- (S) Students read a pair of autobiographies by such authors as Helen Keller, Margaret Mead, and Anne Frank to compare the challenges each faced and the means each sought to overcome the challenges.



19. Recognize propaganda and bias in written texts.

- (E) Students analyze toy ads in toy store flyers. They discuss how each toy is presented so that the reader will want it and then identify specific types of appeals used, such as action and adventure for boys and glamour and caregiving for girls. The children also examine stereotypes conveyed in these ads.
- (E) Students examine fables for stereotypical portrayals of such animals as the fox, crow, turtle, and hare.
- (E) Students brainstorm words with positive and negative connotations and select the words they would use to describe a friend.
- (M) The children make their own loose-leaf Propaganda Reference Book. They look through magazines for examples of propaganda devices: glittering generalities, bandwagon, testimonial, card stacking, and positive associations. As students find more examples, they may add these to their books.
- (M) During a study of propaganda and bias in written text, middle school students read sensational news stories and then sort the stories by the predominant propaganda method the author has used.
- (M) Students select and read a sports or political editorial. In cooperative learning groups, they then identify persuasive techniques used and discuss the effects of these techniques.
- (M) Students analyze ads in popular magazines in which a person is selling a product. The students ask themselves such questions as: Who is advertising the product? To what extent does this person have expert knowledge about this product? What catchy phrases are used? What claims are made? Wherever possible, students test the claims of the ad for truthfulness. For instance, they can test different brands of peanut butter against the claims made.
- (S) Students are introduced to several propaganda techniques, such as card stacking, connotative language, transfer, testimonial, glittering generalities, expert opinion, and scientific evidence. After reviewing examples of each, students select ads from magazines and newspapers that represent the techniques presented and mount the examples on poster board for a room display.
- (S) Students are introduced to the concept of euphemism. The teacher reads examples from Lutz' *Doublespeak*. After discussion, they then look for examples of euphemism on television, in newspapers, and in everyday language. As students find examples, they write them on index cards and post these on the bulletin board.
- (S) Students explore the use of selective information in advertisements for commercial products such as tobacco or weight-loss products. They identify the techniques being employed and evaluate the effectiveness of them during an audience response survey of their peers.
- (S) As part of a unit on persuasive devices in oral, written, and media presentations, students bring to class magazine print ads for products teenagers like to use. The teacher then models for the class how to analyze the print ads for slant and bias. She asks students to review the ads they have brought to identify the following: What is the advertiser promoting? Who is the intended audience? What techniques are used to persuade the reader (listener or viewer)? What biases are present in the ad?



20. Analyze main ideas and supportive details.

- (E) Students read an article about different kinds of musical instruments. Afterwards, the teacher helps them identify the main idea by making a semantic map. In the center, the teacher writes, “There are many different kinds of musical instruments.” Important ideas are webbed off the center of the map, and the relationship between these and the main idea is identified by the children. The center, it is shown, is the main idea.
- (E) Students read an informational text, such as a book about dolphins, and turn the topic sentence (main idea) of each paragraph in the text into a question. They then try to find at least two answers to each question.
- (E) A teacher helps his students identify main ideas by showing difference between topics, main ideas, and details. He gives all students the same topic: the moon. Then he asks students to write or dictate a sentence about the topic. Through sharing their sentences, students recognize that although they all had the same topic, they had focused on different aspects of the topic. Some examples of student sentences are “The moon would be an interesting place to visit.” “The moon has an effect on the ocean.” “We know a lot about the moon.” The class discusses how the details would need to be different in compositions with such different main ideas.
- (M) Students are given a sentence that states the main idea of a selection they will read, such as “Schools should give harsh punishments to bullies.” The students then write questions raised by these sentences, such as “What kinds of punishments?” or “Why should the punishments be harsh?” Next, they read the selection to see whether these questions are answered. The teacher and students then discuss the value of main idea sentences in text.
- (M) Students practice making distinctions between major and minor details in reading selections by making a hierarchical array in which the main idea is placed at the top and significant details are placed below it with minor details extending beneath these.
- (M) Students read Dionne Brand’s poem “The Bottleman” and summarize the information they learn. For example, they might answer the questions: What does the bottleman do? What is the most difficult thing about his job? Following this discussion, students expand on the information in a writing exercise that addresses these questions: Where is the bottleman going? Where does he come from? Why does he collect bottles? What dream is he searching for? What happens when he finds his dream? Students must support their answers with details from the text.
- (S) Students practice understanding details by reviewing the different purposes of the details in various materials they have read, including details that offer reasons or arguments, provide descriptions, outline steps or procedures, give single or multiple examples or illustrations, or cite facts or statistics.
- (S) Using prior knowledge about a subject they have studied, students add details to a short article about that subject. They work individually and try to use a variety of details. For each detail they write, they indicate where in the article it should be placed. Then the class creates a combined article, using all the details students have suggested for the various parts of the article. They review the combined article to verify that all details are related to the main ideas and appropriately placed within the text. Sentences that are unrelated are eliminated.

- (S) Upon completion of a unit on homelessness, students working in small groups are given different articles on the topic. Each group collaborates to remove supporting details from its article and lists these details on a separate piece of paper or index cards. Student groups then exchange articles and lists, and each group attempts to reconstruct the original article by reinserting supporting details for the main ideas.
- (S) As part of a world literature course that includes reading excerpts from the *Mahabharata* and *Ramayana*, students form study groups to investigate the culture and history of India. Using the Internet as well as traditional sources, each group reads at least three informational articles on India and completes a graphic organizer for each one.

21. Analyze text using patterns of organization, such as cause and effect, comparison and contrast.

- (E) After reading Ezra Jack Keats' *Peter's Chair*, students identify Peter's situation (a new baby in the family). The teacher writes the situation in the middle of chart paper and puts herringbone organization around it. The class dictates the causes and effects that occur throughout the story.

- (E) Students adopt pupae and house them in a glass terrarium with appropriate plants. They chart the development of the pupae into caterpillars and butterflies in their learning logs. Then they read Carle's *The Very Hungry Caterpillar* and create a Venn diagram to show the similarities and differences between the ideas found in their factual logs and Carle's fictional account of the butterfly's development.



- (E) Students read *Hansel and Gretel* and chart the plot as a sequence of problems and solutions.
- (M) Upon completing a unit on novels, small groups select two favorite characters for comparison and contrast. In a mini-lesson, the teacher guides the students' recall of categories for comparing and contrasting characters. After each group analyzes its characters, the group determines how to present its work to the class (e.g., visual materials, a play, or an essay).
- (M) Students in this classroom use a herringbone organizer in order to diagram a situation such as the Korean War. Then from their previous reading, they identify the causes and speculate about the effects they might find discussed in their next reading on this topic.
- (M) Students examine various text types that demonstrate patterns of cause/effect, comparison/contrast, persuasive/argumentative, etc. Then, using an overhead projector, the teacher shows partially completed graphic organizers that match the text types examined and asks the students to complete the organizers. Next, students examine unfamiliar texts and construct the ideas in an organizer of their own choice. After completing the organizer, they write a narrative explaining the process they used for this activity.
- (S) After drafting an essay that uses a problem/solution, comparison/contrast, or cause/effect structure, writers exchange drafts with a peer who analyzes the essay using a graphic organizer. The peer returns the draft and organizer along with comments on both content and organization. The writer revises the draft and repeats the exchange process before moving on to editing and polishing the essay.

- (S) Students examine the Nobel Prize acceptance speech of William Faulkner and identify the rhetorical and linguistic devices he used to balance the intellectual and emotional elements of his artistic credo. They then apply the precepts of his speech to one of his short stories, such as “Barn Burning” or “Dry September.”
- (S) Students read several creation stories, for example, from the *Mahabharata*, Native American tales, or the Old Testament. They then use a graphic organizer to identify similarities and differences in the creation tales. These comparison charts are shared with the entire class. Finally, each student writes a comparison/contrast essay on the creation stories of different cultures.

22. Analyze text for the purpose, ideas, and style of the author.

- (E) Students read two novels by one author, such as Judy Blume’s *Tales of a Fourth Grade Nothing* and *Superfudge*. Two small groups compare the author’s purpose; another two compare the author’s ideas; and another two, the style. One member of each group reports the group’s findings to the class for placement on a class chart.
- (E) Students listen to and enjoy a read-aloud of *Brown Bear, Brown Bear, What Do You See?* They then discuss author Bill Martin’s purpose and style.
- (E) Students read or listen to myths on a given topic from two or more cultures. Then they discuss the differences in the authors’ presentations of ideas and purpose and speculate about how these differences reflect differences in the cultures.
- (M) Students read an important speech, such as Lincoln’s “Gettysburg Address,” analyzing purpose, ideas, and style. They discuss such questions as: Why does this address work? Why is it remembered?
- (M) Students review the speeches presented by candidates in their most recent student elections and evaluate them for audience appeal and effectiveness. Students strive to answer the question: What helped to get the successful candidate(s) elected?
- (M) Using multimedia sources, students research a piece of literature that satirizes a form of government and present an oral presentation to the class on the viewpoint conveyed in the literature.
- (S) The teacher prepares two literary excerpts by one author, such as Morrison, Faulkner, Hurston, Hemingway, or Woolf. In small groups, students compare the excerpts, doing a close reading of each passage and making a chart comparing such features as diction, syntax, and imagery. They then present their completed charts and findings to the whole class.
- (S) Students read two or three columns by a selected humorist, such as Russell Baker, Ellen Goodman, or Dave Barry. They discuss the author’s ideas and style and consider how the effect on the reader would differ if humor were not used.
- (S) Students read a piece of literature with a religious theme, such as Milton’s *Paradise Lost* or Bunyon’s *Pilgrims’ Progress*. They discuss whether purposes for reading the piece today differ from the author’s original purpose.

23. Understand the role of characters, setting, and events in a given literary work.

- (E) After completing a unit on folktales, the teacher asks students to draw a picture of one setting that was important in their favorite folktale and to include the character and action that occurred in that setting. Students share their pictures and explain why they selected the settings.
- (E) Students listen to a read-aloud of a story, such as *Little Red Riding Hood*. They then retell the story but omit mention of an important character, such as the hunter or woodsman. Afterwards, students talk about the effect this omission has on the events in the story.
- (E) Students rewrite a tale, such as *Snow White*, using a contemporary setting.
- (M) After reading Charles Dickens' *A Christmas Carol*, students research Victorian social customs in 19th-century England. Small groups are then assigned portions of the Dickens text to examine for historical accuracy. Each group reports its findings to the class.
- (M) After reading a short story or trade book, students grade a character's traits that are important in the story, such as concern for others, honesty, and dependability. For each trait, the students assign a grade (e.g., B for honesty) and then explain the particular grade using textual support.
- (M) During a unit on mystery and horror, students analyze the role of characters, settings, and events in a literary work. Small groups of these students construct story maps based on selected Edgar Allan Poe stories. Later, they compare Poe's stories to stories by Nathaniel Hawthorne that the teacher has read aloud in order to note similarities and differences between the two authors' construction of these elements.
- (S) Students maintain a journal focusing from beginning to end on a primary character in a short story, play, or novel. The journal entries note characteristics, dialogue, and direct and indirect evidence that the author used to construct the character portrait in words and visual images.
- (S) After finishing a novel or play, students answer the following question about their text: How would the events have changed if one character had not been part of the story? They either write an essay or prepare an oral presentation to share their conclusions.
- (S) Students change the setting of a major movie or top television show and determine how the change would affect characters and events. Working in pairs, students script one scene based on the change, read their script to the class, and explain the difference.

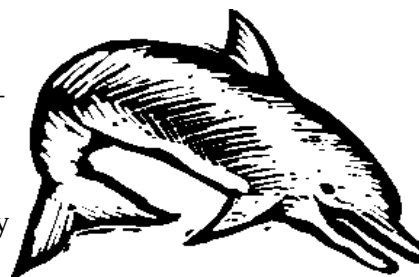


24. Understand the concepts of figurative language, symbolism, allusion, connotation, and denotation.

- (E) To help students understand imagery, the teacher reads Carl Sandburg’s poem, “Bubbles”. The class discusses the poem in light of the following question, “How does this poem tell you about something you are familiar with but in a different way?” Comments may include mention of such images as bubbles having “rainbows on their curves.”
- (E) When the teacher observes that most students know quite a few nursery rhymes, folktales, and fairy tales from reading or listening to them in class, he asks a mystery question to be thought about for a few days: “What is the most important number in nursery rhymes, folktales, and fairy tales?” (The answer is three or seven.) After a few days, the teacher asks students to dictate or write their answer. Later, after reading the answers, the students and teacher discuss the reasons for their answers.
- (E) After studying a unit on figurative language, including similes, students keep for a log in which they write or draw representations of similes they hear during the course of one week.
- (M) During a unit on colonial literature, students read Elizabeth Speare’s *The Witch of Blackbird Pond*. They study the figurative language used to describe the Caribbean culture in which the heroine is raised and the Puritan culture that she lives in later.
- (M) Students listen to and then study the lyrics of a popular song, such as “Bridge Over Troubled Waters.” They analyze the lyrics for figurative language, symbolism, and allusion.
- (M) Students review motor vehicle print ads for use of figurative language, symbolism, allusion, and connotations. They highlight examples of each with different colored pens and prepare to share their findings with the class.
- (S) After discussing their response to a work of literature such as *King Lear*, students select a passage to analyze for style. They do a close reading of the passage looking for stylistic techniques such as diction, syntax, and imagery.
- (S) Students select a motif or symbol within a novel, such as Forester’s *A Room with a View* or Crane’s *The Red Badge of Courage*, and trace its appearance and use throughout the entire work. Students then write an essay in which they identify, analyze, and interpret the significance of the motif or symbol in the literary work.
- (S) As part of a poetry unit, students review Emily Dickinson’s poetry and categorize the types of metaphors she uses. Students then write an essay based on their analysis.

25. Gather and synthesize data for research from a variety of sources, including print materials, technological resources, observation, interviews, and audiovisual media.

- (E) Students research the role of police officers in their community. As part of the research process, they plan to invite a local police officer to their class for an interview. They brainstorm ideas for a letter of invitation; questions for the interview; topics they must research before the interview; and print, visual, and electronic resources they can use to gain information. With prior permission from the police chief, some students volunteer to visit the local police station; others decide to follow local news accounts of the police officers. After the interview, groups decide whether to present their research as a skit, a short story, a cartoon, a poem, or a recruitment pamphlet and then prepare for their presentations.
- (E) As part of a unit on nutrition, students search a variety of sources for fictional and factual information about apples. These sources might include such tales as *Johnny Appleseed* and *Snow White*, advertisements, and informational articles about apple varieties.
- (E) Students use a variety of print, audio, and visual resources to examine a topic found in both fiction and nonfiction. They are guided to sort their information and categorize it as fact or fiction.
- (M) After reading examples of autobiographies, students plan to write their own autobiographies by first researching their family histories. In conducting this research, students collect and read family documents, interview older family members, and do an Internet search through genealogical archives. After gathering data from multiple sources, they write their autobiographies.
- (M) Using the library media center, students research a career in which they are interested. They also conduct an interview with someone in that field and spend half a day on the job. An oral presentation follows the research.
- (M) Middle school students research a topic relevant to their curriculum, such as marine mammals. They investigate a variety of sources to identify the habits, habitats, and travels of whales, dolphins, and porpoises. They then use their research as background for a fictional autobiography of a marine mammal, such as “My Life Story” by Willa the Whale. Student reports are bound together as a class project.
- (S) After completing a reading unit on troubled youths that included *The Catcher in the Rye* and *The Sound and the Fury*, students investigate a variety of resources to identify sources of problems between child and parent. The students also research how families have attempted to resolve these problems and what resources outside the home are available to families. They present their findings in five-minute segments for a video to be presented at the next PTO meeting.
- (S) Working in small groups, students select a literary movement (e.g., transcendentalism, romanticism, Harlem renaissance) and research its meaning and relationship to America’s literary heritage and to other artistic, scientific, religious, historical, and philosophical events and movements in the world. Results of the research may take the form of class discussion, oral projects, or an essay. (A recommended resource is Bernard Grun’s *The Timetables of History*, Simon and Schuster, New York, 1975.)



- (S) Students investigate community service projects being done in their town, elsewhere in New Jersey, or at other high schools around the country. They use a variety of resources to gather information. Once the reports are completed, students present them to the class. These reports may serve as an impetus for students to embark on a project of their own.
- (S) After reading a collection of articles on careers, students examine the graphic representations (charts and graphs) that accompany the text. For each graphic, they answer the following questions: What is the purpose of the graphic or chart? What information is offered by the chart or graph that is not provided in the written text?
- (S) Students read a major novel or play and then view a filmed version of it. They then write a review assessing the filmed version's fidelity to the text.

26. Understand the relationship between contemporary writing and past literary traditions.

- (E) Students read several examples of journey literature, such as *The Country Mouse*, *The City Mouse* and *In the Night Kitchen*. The students discuss the meaning of the journey and its effects on the participants. Next, they draw a picture of the main character from one of the stories before and after the journey. They then share their pictures and explain the different factors that influenced the characters as a result of the journey.
- (E) The teacher shares examples of stories represented pictorially in the caves of Lascaux, the Anasazi cliff dwellings, or the Egyptian tombs and encourages students to present their own stories in pictographs.
- (E) Students listen to contemporary ballads, such as "Puff, the Magic Dragon" and "Scarborough Fair," and to examples of older ballads read by the teacher. The class then discusses the similarities of and differences between the two types.

- (M) Students collect examples of nursery rhymes that they remember from their preschool days. They then research the history of some of these nursery rhymes to determine when they came into the culture and why.



- (M) As part of a history unit on the Western movement, students read *Shane* and then view a contemporary Western, such as Danny Glover's *The Buffalo Soldiers*. Afterwards, they create their own contemporary Western as a drama to present to the rest of the school.
- (M) Students listen to old tales of a journey, such as that of Odysseus in the land of Circes or Gulliver among the Lilliputians. Next, they view a contemporary tale of adventure, such as *Apollo 13*, and decide what qualities are necessary to create an interesting adventure tale. They also discuss the differences between a verbal and visual presentation of a journey. They then write a chapter or script for a tale of adventure.
- (S) After reading the work of a contemporary author, such as Toni Morrison, students discuss how her writing technique reflects styles developed in the past and expands on these styles. For example, they may discuss the relationship between her writing style and the stream-of-consciousness writing of James Joyce and Virginia Woolf.
- (S) After reading Steinbeck's *The Grapes of Wrath* and the Biblical texts of "Exodus" and "The Gospel According to Saint Luke," students discuss and assess Steinbeck's debt to the *Bible*.

- (S) Students read introductory paragraphs from several contemporary novels, such as Morrison's *The Bluest Eye* or Mukherjee's *Wife*. They then compare the openings with those of traditional works from another period, such as Hardy's *Tess of the D'Urbervilles* or Dickens' *David Copperfield*. Students read the opening paragraphs looking for what these works have in common and how they differ. Student examination includes consideration of such issues as diction, sentence structure, and imagery.

27. Understand that our literary heritage is marked by distinct literary movements and is part of a global literary tradition.

- (E) The teacher reads samples of fables and folktales. Afterwards, the students identify characteristics of old folktales and fables, such as wishes, an evil character, and a happy ending. The teacher asks students to update one fable or folktale for a Language Experience Approach. They tell their stories, and she writes as they dictate. The students then label those parts of their tale that have characteristics of an old tale.
- (E) Students listen to myths from many different cultures and identify common elements and culturally distinct features.
- (E) Students examine the variety of ABC books that are available today. If possible, the library media specialist brings in examples or reproductions of ABC books used in previous centuries to discuss with the class. The library media specialist can also discuss methods of making books then and now.
- (M) Students examine a contemporary example of a horror story and an example of one from the 19th century to compare and contrast characters, events, and settings. Students then write a contemporary horror story to share with the class.
- (M) Students read limericks written by Edward Lear and Ogden Nash. They compare the purposes and techniques of the two authors and then attempt to write their own limericks.
- (M) A middle grades teacher shows students a sample of material from early readers, such as the McGuffey readers or the Scott Foresman *Dick and Jane* series. The class discusses how the content of these materials differs from what their teachers now use for reading instruction. Topics discussed might include language authenticity, children's activities, multiculturalism, family life, stereotyping of boys and girls. The students consider some of the reasons for the differences in the materials that are used for reading instruction today.
- (S) Students examine three tragedies from different eras, such as Sophocles' *Antigone*, Racine's *Phaedra*, and Miller's *Death of a Salesman*. They discuss how the characteristics of tragedy have changed over time and then construct a definition for contemporary tragedy.
- (S) Using a reference giving a chronology of America's literary heritage, students create a visual timeline showing distinct literary movements. Small groups of students then research the characteristics, authors, and literary works central to each movement, and that data is then added to the timeline.
- (S) Students read primary source selections from the Puritan period of American literature to note differences between ornate and plain style. Students then compare the Puritan plain style with the plain style of more recent writers, such as Ernest Hemingway. Comparisons may take the form of class discussion, oral presentations, projects, or essays.

28. Analyze how the works of a given period reflect historical events and social conditions.

- (E) Children listen to stories about George Washington, Benjamin Franklin, and Thomas Jefferson. Next, they discuss their understanding of this historical period and the ways in which the stories reflect the historical events and social conditions of the period. Then, in small groups they write scripts in which these three individuals meet for dinner at home, in a coffeehouse, and at war headquarters. The students share their scripts with the class.
- (E) After reading tales about Cinderella, Sleeping Beauty, and Rumpelstiltskin, students discuss the common elements portrayed in the tales and speculate about the social conditions that gave rise to these tales.
- (E) As part of a unit called “Then and Now”, students study pictures of ordinary life from two different periods and discuss the differences between the two periods. Then, one group of students collaborates to create a story for the historical pictures, and the other creates a story for the contemporary pictures. The two groups exchange stories and read them.
- (M) After reading Virginia Hamilton’s *House of Dies Drear*, students research the underground railroad as a 19th-century institution and study people such as Harriet Tubman. Then, in a visual or verbal presentation of their findings, students analyze the accuracy of Hamilton’s descriptions of the events and conditions of this period.
- (M) After reading the works of an author such as S. E. Hinton, students read nonfiction accounts of the period in which the works were set to learn about the social conditions of the time. Students discuss the accuracy of the fictional portrayal and examine other genres of the period (poetry, musical lyrics, etc.).
- (M) Using filmstrips, CDs, the Internet, and any available archives, students research the Civil War and write an analysis explaining the relationship between at least one literary work, such as *Across Five Aprils*, and the historical events and social conditions of the period.
- (S) In preparation for hosting a Victorian Tea, students studying Victorian literature visit the library media center to research aspects of daily life during Victorian times. Some of the research topics include etiquette, costume, music, and daily life. Informed by their research, the class then prepares a Victorian Tea to which they will invite another English class.
- (S) Groups of students reading *The Odyssey* visit the library media center to investigate the religious and cultural aspects of life in Ancient Greece. Each group then makes a panel presentation to the class, highlighting parts of the epic that mirrored cultural mores.
- (S) Students reading Chaucer’s *The Canterbury Tales* conduct research in the library media center for information on heraldry and genealogy. They then create a family crest to depict their own personal qualities and family history.
- (S) Students conduct a mock interview of Atticus Finch about his views concerning race relations in his community and the impact of race relations on the trial in Lee’s *To Kill a Mockingbird*. He is also asked to envision race relations in the year 2010.



29. Understand the study of literature and theories of literary criticism.

- (E) After students have read several stories (picture books or storybooks), the teacher discusses several themes, such as people protecting their environment, animals helping people, and people helping each other. She then gives the students a collection of previously read stories and asks the students to sort the books according to themes. Each student picks out two pairs of books according to theme and draws a picture to illustrate the common theme in each pair. The students must then explain their decisions.
- (E) After a class discussion of the relationship of artwork to text, students select examples of both successful and unsuccessful illustrations. Students then share and discuss their selections with the class.
- (E) Students read several tall tales about such folk heroes as Paul Bunyon and John Henry. Then they analyze the role of women in the tales and discuss why these tales focus on white men. Next, students pair off to write tall tales involving African Americans, Native Americans, and women. After presenting their tales to the audience, the students discuss why traditional tall tales seem to focus primarily on white men.
- (M) After students read Mark Twain's *The Adventures of Tom Sawyer*, the teacher explains the following schools of literary criticism: historical, biographic, and sociological. The class breaks into three groups to analyze the novel according to one of the schools. Each group presents its analysis to the class.
- (M) After students have become familiar with various forms of humor (satire, irony, parody, jokes, and riddles) through guided reading and personal reading, they form cooperative groups to critically review the impact of humor in a given piece of literature. Students then create a project that demonstrates humor in their chosen book and explain the effectiveness of the humor.
- (M) Using award-winning novels (e.g., Newberry or Caldecott) from the library media center, students select, read, and analyze a text to determine the reasons for the book's award. Prior to their reading, the teacher presents the criteria for the respective book awards to guide students toward understanding the role of criteria in judging the book's qualities. When students have completed their reading, they discuss their analyses in a whole-class discussion.
- (S) Students analyze Henrik Ibsen's *A Doll's House* as a psychological drama. They are asked to support or dispute this classification, referring to specific passages or quoting directly from the text.
- (S) Students use secondary sources, both print and electronic, to locate criticism on a poem from the Romantic era. Students then make a presentation showing how the poem reflects romanticism.
- (S) Students select an author and search for reviews of that author's work that were written by his or her contemporaries. Students then discuss whether the criticism of the work made at the time it was written would still be made today. (Resources for this activity include *Contemporary Literary Criticisms* and *Discovery Authors*.)
- (S) After researching and learning about various schools of literary criticism (e.g., moral, sociological, psychological, archetypal, and formal schools), groups of students analyze a novel, such as Edith Wharton's *Ethan Frome*, from the standpoint of one school of criticism. Student groups then represent their schools of criticism in a class discussion of the novel.

30. Understand appropriate literary concepts, such as rhetorical device, logical fallacy, and jargon.

- (E) The teacher shares examples of jargon from current ads for toothpaste and cereals with students and helps them pick out statements that cannot be verified empirically but can excite audiences. The teacher and students then design a print or video ad for gym class that accomplishes an analogous purpose. Working in pairs, students design ads for clothing, athletic equipment, or games.
- (E) Students share the language of playground games, such as “Simon Says,” “Red Rover,” and jump-rope rhymes, and discuss the language devices used to play these games.
- (E) After reading several pattern books, the students discuss the effects of repeated linguistic devices in such stories as *The Gingerbread Boy*, *Chicken Little*, and *Goodnight, Moon*.
- (M) As part of a unit on “Heroes through Time,” the teacher reads descriptive passages about heroes such as Aeneas, Achilles, King Arthur, Horatio Alger, and Superman. The students discuss the use of rhetorical devices, logical fallacy, and jargon in these descriptions. Then they create their own hero using the same techniques.
- (M) Students read self-selected articles on recent baseball, football, or basketball games or reviews of current movies. They then identify the use of language particular to that sport or to the cinema in an oral report to the class.
- (M) The teacher directs students to read a chapter of their novel for homework. In addition to focusing on the chapter’s main idea, students identify jargon using removable notes to indicate the location of the words or phrases they find. In their reading journals, students record examples of the jargon along with explanations for each one. Students then share their selected words or phrases in small groups, giving reasons for their choices. Afterwards, they compare their findings with the entire class.
- (M) As an alternative to the traditional book report, students create an advertisement (e.g., a poster or a print or TV ad) of their favorite novel by using sales jargon to grab the reader’s attention and to promote the book.
- (S) Students investigate the concept of the hero in epic poetry and make a poster or chart displaying the hero’s characteristics. The poster will be used as a visual while each student makes an oral presentation.
- (S) After reading Jonathan Swift’s *A Modest Proposal*, students analyze the essay for irony and locate passages in which the author says the opposite of what he means.
- (S) Students read and analyze selections from Ernest Hemingway’s *A Farewell to Arms*, with particular regard to such features as figurative language and euphemism.

31. Understand the effect of literary devices, such as alliteration and figurative language, on the reader's emotions and interpretation.

- (E) After reading Gerstein's *Roll Over!* and remarking on the repetition, students create their own contributions, which are assembled with others in a class book.
- (E) After reading a humorous text such as *Green Eggs and Ham*, students discuss what language devices Dr. Seuss used to create humor in his texts.
- (E) Students listen to a recording of Ogden Nash reading his poetry. As they listen, they respond to the experience, drawing pictures that reflect their emotions.
- (M) The teacher reviews a variety of examples of figurative language such as "I have a frog in my throat." Students select one to illustrate (verbally or visually) in a literal interpretation.
- (M) Each student creates a poem, using the letters of his or her first name to create a metaphor. The name *June*, for example, becomes

*Just leap over the sun to rest with me
Until you decide to delve the dark side of the moon.
Never will I negate you
Even when the universe is done.*

- (M) Students create a collage in response to a poet's use of language, images, and ideas.
- (S) As students read the play *Romeo and Juliet*, they keep a journal of Shakespeare's use of metaphor (e.g., "Juliet is the sun" and "the very center of Romeo's universe") and other figurative language, making sure to note how each example affects their feelings and interpretations.
- (S) While listening to songs by such composers as Paul Simon or Paul McCartney, students list favorite images suggested by the lyrics. They later compare and discuss their images with those of other students to see how language can evoke a variety of unique responses.
- (S) After reading and discussing a poem, students read the poem a second time, paying close attention to sound devices used, including alliteration, onomatopoeia, assonance, and consonance. They then write a paper exploring how these sound devices help to support the meaning of the poem.

32. Understand the range of literary forms and content that elicit aesthetic response.

- (E) Students read the big book version of Belanger's *My Dog* after the teacher walks them through it. They learn the song from the accompanying tape and add it to their growing repertoire of choral poems and songs to practice during the year. The teacher subsequently uses the text to teach several phonics and skills lessons but never lets students forget the fun of the song.
- (E) After listening to a short story, students write a poem or draw a picture based on the story. They then share their responses with the rest of the class.
- (E) After students hear several examples of lyrical poetry, they create musical or visual responses to their favorite example.
- (M) After reading Katherine Paterson's *Bridge to Terabithia*, students select a musical passage that best illustrates their feelings about the story.
- (M) After reading a short story or listening to one read by the teacher, students write a poem based on the story. Later, they share their poems with the class and explain the relationship of their response to the story.
- (M) Students keep a literature log that reflects their comments, questions, new ideas, and responses as they progress through a novel. The literature log may be in folder form, a three-ring binder, or any other convenient, easily accessed packet.
- (S) Students locate a piece of art that expresses a theme found in a poem or short story and explain in a brief essay why they made their selection.



- (S) Students select a poem from the Romantic Period and list the images or words that prompt an emotional reaction. After scanning their list of responses, they illustrate the response that is strongest or most insistent.
- (S) After a unit on the variety of poetic forms, ranging from the epic to the ballad to the haiku, the teacher asks students to write down their preferred form along with one or two reasons for their choice and to submit the paper with their name on it. The teacher then makes up teams of two or three based on similarity of choice. Each team is to find at least three additional examples of its preferred poetic form and prepare a visual, musical, or verbal presentation for the class. Each presentation should include activities that allow the class to analyze the work for characteristic features of the form and content and to compose a visual, verbal, or musical response to the team's poetic selection.
- (S) Students read a scientific article by Stephen Jay Gould, Loren Eiseley, or Carl Sagan. Then they discuss whether such nonfiction writing, though scientific, can also evoke aesthetic response.